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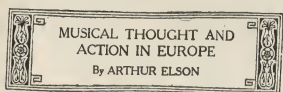
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## CHARACTERISTICS OF DANCES.

In the *Quarterly* of the Music Society, Tobias Norlin writes on the history of Polish dances. He cites a first period, ending in 1630, in which there was a "Vortane" in even time, and a "Nachtan" in triple rhythm. A second period, lasting a century, included the lute era. In the third period, which culminated in the works of Chopin, the triple "Nachtan" grew into the mazurka. Then came a time of foreign influence, the Swedish polonaise being held especially important by the writer.

Dances have always had an important influence on music, and we find them well developed and flourishing, even at the beginning of modern times. In the day of Bach and Handel many of them had outgrown their original uses, and become definite musical forms in the suite and elsewhere.

Best known among them was the minuet, with its stately triple rhythm. As a dance it was slow, but in the day of classical sonatas and symphonies it was often made a rapid movement. Its name came from the Latin "minimus" (smallest), as it was danced with small and dainty steps.

Dances in triple rhythm included also the Chaconne, though a few examples are found in even time. It was slow in tempo, and generally major in mode. The Sarabande was another dance of stately and dignified character. It was derived originally from a Spanish religious ceremony. The Passacaglia rather bombastic in character, its name being sometimes said to mean "step." It was somewhat like the Chaconne, but more often minor. The Courante was light and rapid, as its French name ("running") would imply.

Among dances of even rhythm the Gavotte is now the most familiar. It should begin on the third beat of the measure, and have short, bright phrases in moderate tempo. Sometimes it includes a minuet, or a rustic air, with a droll, like that of the haggie. The Bourrée is much like the Gavotte, but brighter, quicker and heartier. The Rigadon is another lively affair, and was sometimes sung as well as danced. The Pavane was slower and more stately. The Allemande, which some say was not really a dance, had a cheerful style, like our allegretto. The Gigue and the quieter Loure were both in compound rhythm (6-8, 12-8), and very rapid, like the modern Italian Tarantella.

The Bach suite consisted usually of a Prelude, if desired, then Allemande, Courante, Sarabande, Intermezzo (two or more quiet dances), and Gigue. The Air, the Burlesca, and the Scherzo were sometimes used, but were not dance movements.

Dances show their influence on far more recent composers. In Norway Grieg used the Springdansen and the Halling, the latter a wild performance, in which the dancers try to kick the overhead rafters of a low barn or other building. Rubinstein brought into his symphonies the wild Russian Kamarinitsa. Berlioz employed a waltz in his *Romeo and Juliet*, but this like the Bohemian polka, is more suited to the lighter kind of *solo* music. Edward German and others have done worthy and pleasing work in revising the old English dances.

## THE LISZT CANON.

Even as the 730 papers appear at 4 P. M., the periodicals have all been full of articles on the 112th anniversary, which occurs about with this issue of *THE ETUDE*—both great events in their way. Liszt is growing steadily in popularity. His career as a pianist and teacher was fully enveloped during his life, and rather overshadowed his deserved fame as a great composer. His Sunday afternoon gatherings are ended, too, these many years, but his symphonic poems are making their way.

Many have chronicled his great kindness, but he could be angry enough on occasion. Once the Princess Metternich asked him if he had done a good business on a certain concert tour, whereupon he replied: "Madame, I am in music, not business; I leave that to diplomats." It was a fair defence of art, but a needless dig at Princess Metternich. To the many young girls brought to play before him without due ability, he would never utter the wished-

for opinion, but would murmur gently, "Marry soon, dear child." But he found a different sort in Ingelborg von Broussard. She came to him when a beautiful eighteen-year-old girl, and he expected another spoiled darling, but she played Bach fugues in a masterly fashion. "You don't look like that," he said, amazed. "I should hope I didn't look like that," was the quick reply. Liszt had a peculiar hissing laugh. Once a male pupil (was it Rosen-tal?) imitated this laugh behind the master's back—only to find himself the recipient of a sudden and ample box on the ear.

Liszt sometimes did do "poor business" on his tours. A widely quoted anecdote describes him as having once had an audience so small that he invited it to supper. As a result, the hall was packed at his next concert. His playing was always great, but in his home gatherings he would often perform some unexpected *tour de force*. "When I was young," he would say to someone at the piano, "I did it this way," and the guests were then sure of a marvelous exhibition. When Grieg described a visit to Liszt he spoke of the great pianist "discharging one volley after another of heat and flame and vivid thoughts." Grieg had brought a violin sonata in manuscript, and Liszt took it to the piano and played it. At the violin part, "the violin got its due right in the middle of the piano part," wrote Grieg. "He was literally over the whole piano at once, without missing a note, and how he did play! With grandeur, beauty, genius, unique comprehension!"

As a composer, Liszt broadened the scope of the piano. To him we owe the great antiphonal effects shown in his transcriptions, as well as his own command of the piano-forte. But his work in the larger forms has not even yet been fully appreciated. His grand symphonic poems and concertos really led the way to our modern orchestral freedom.

## MUSICAL NOVELTIES.

The business of manufacturing operas is in its usual flourish. A contest for a prize at the San Carlo theatre, Naples, has brought forth Hoffmann, by Guido Lionello; *La Tentazione*, by Luigi Aversà; *La Prigione Dorata*, by Carlo Festa; Alberto Giannelli; *Hedige*; Giovanni Barbieri's *Glimonda*; and Cecilia, by Napoleone Cesi. Leoncavallo, always busy with *Il Pagliaccio*, finished an opera, *The Little Queen*, and began a two-act opera, *The Forest Mourners*. He is also setting a poem on the subject of *Prometheus*.

An act of Louis Aubert's *La Forest Bleue* has shown a delightful score, full of fancy, true poetry, and delicate picturesque. This French pendant to *Hänsel and Gretel* contains old friends in the shape of Red Riding Hood, Tom Thumb, the Sleeping Beauty, Ogre, and so on. Paris is to hear (and see) two new Ballets, Bruneau's *Les Bacchantes* and *La Rosalinde* by Leon Lambert. Other new ballets for the gay capital are De Lara's opera, *Nail*; Henri Hirschmann's *La Vie Joyeuse* and *La Princesse au Manoir*; Le Bonis's *André*, and *Cartouche*, by Terrasse. German is trying opera in the open air at Zoppot, with a fair forest setting, but no winter scenes have been announced yet.

For orchestra, it is said that Strauss thinks of treating *Tartuffe*, an excellent subject, in which the irony of his *Eulenspiegel* would appear again to advantage. A new symphony by Bernard Tittel was heard at Wilphonic poem, *Sur la Montagne*, and a selection from Jan Block's new opera, *Liedfiedel*, or *The Love Song*. The latter number gave an effective contrast between the heroine's grief and the joyous scenes of a village festival. Paris heard an effective *Fantastic Pastoral* by Henri Mulet, and a symphony, in French's style, by Ernest Doherty. The symphony incited M. Chabrier to write this—"Delusion and the pompous tactics of earnest deportment and elaborate and pompous tactics of composition displayed by the Frankish school impose upon over-critical hearers, and pass for profundity and vigor." This is killing several birds with one stone.

The Liszt centenary was fitly anticipated by the discovery of a choral *Hymn to Rome* by him, the manuscript being found in the Library of St. Cecilia.

"Custom reconciles us to everything," said Edmund Burke. Don't let it reconcile you to doing mediocre work when you have it in you to do better.

## DEFINITE WORK.

BY ARTHUR SCHUCKAL.

How happy we are to get back to work again—and how serious! It is an impressive sight, this gathering of the class. We are full of determination and enthusiasm. We will not miss a single lesson this year nor shirk a single practice. We are on the job and mean business.

In about six weeks most of us have lost our grip on things. Some slacken considerably, others stop altogether. It is not only with the weak and giddy but with the serious students as well. We seem somehow to have run down, as though one had forgotten to wind up properly. Our energy has leaked and run away! Usually the reason for this lies in a single fact—we did not plan our work. We have failed to select the right études and pieces. We aimed at the moon and hitched to the stars. We overloaded our wagon with high ambitions. We took so many things for granted, without due consideration. We even neglected to look up the route of our journey and forgot our compass and our map, and never thought of a guide. Small wonder that we suddenly find ourselves on a strange sea, having lost all sense of direction.

The thing to do is to know what you can do, know what you have to do and what you want to do. Have what you have to do, and you are able to do. Ask your teacher for an outline plan for the year's work. Ask her what she expects of you to do in the way of practice this year and get her answer in position. Know your weak points—where you must concentrate and labor. Realize your deficiencies; that will show plainly the way to be done. Find out your grade and whether you stand there firmly. Read the lines of those before you and learn how they worked and take up a bad in proportion. Plus ça change, plus ça change, and do not foolishly expect to make it all in a day, or even a year for that matter. DEFINITE PEOPLE SUCCEEDED. They clung up their ships well before they started. They do not sail until all is shipshape, and they know their route, and have figured out the distance, and they know in account the winds and the currents. They also know (of course) their destination. A sailor, perhaps, need not, but the captain must. Successful people are usually captain of their own ships.

## WHAT IS YOUR LIFE BALANCE?

BY W. J. SPENCE.

Are you the pupil who can find a new interest in every little technical detail who can see the musical changes in the *Kalamazoo Galop* or the *Inflammation Rag*? Or are you a Bach devotee who can play scales for hours when it is "so easy to play the very latest ten-piece music without them?"

Are you the pupil who takes particular care to have the time right in every measure? Or do you remember the long-enduring desire he awakened in his own youthful breast to produce similar pearly scales, rippling arpeggios, and singing melodies.

Are you the pupil who rushes over the notes of an impossible tempo with the blissful hope that "nobody will notice mistakes?"

Are you the pupil who approaches the practice hour with just the idea of the event of the day, which leaves the piano feeling like a prisoner leaving a jail and dreading the next offense?



## RUBINSTEIN'S METEORIC TOUR OF AMERICA

Personal Reminiscences of the Great Russian Master

By AUBERTINE WOODWARD MOORE

[November is Rubinstein month. The great composer was born on November 21st, eighty-two years ago. Forty years have passed since he visited America. Another generation of young musicians has arisen—a generation which can form little conception of the emotion which Rubinstein's great tour caused in America. The following article gives some most interesting ideas of what this important event in our national musical history meant.—Editor of *THE ETUDE*.]

TOWARD the middle of the nineteenth century European vocal and instrumental virtuosi began to regard America as a fertile field for the display of their achievements. One of the first celebrated foreign pianists to visit us was Henri Herz, who, fresh from triumphs in Paris, toured the United States, Mexico and South America from 1845 to 1852, dazzling his not over-discriminating audiences rather by the presentation of his own compositions on eight pianos, with sixteen performers, than by his brilliant but frivolous solo work.

In 1845, too, came Leopold Von Meyer to exercise his virtuosity in our principal cities after the most charlatan-like fashion, smiting his keys, when ten fingers were inadequate, with fists, elbows, even nose, and producing music-box, and bell-ringing effects. He performed his antics with highness and grace, and vastly amused the public, which he, more extravagant than any ever, found cold when he returned in 1858.

Signs of improvement in popular taste were already manifest, in 1852, when a Polish gentleman, Wolowski by name, vainly sought to mend his broken fortunes by giving public performances on two pianos at one and the same time. The added announcement that he could execute 400 notes in one measure made scarcely a ripple of excitement, because people were quite sure that no one could count the notes. American concert-goers at that time in Alfred Jaell, who placed more confidence in the piano than in the organ, who was then studying it failed to recognize it, instead of rocking the cradle, the left hand beat the time of a wild barbaric dance, while the right followed with unerring strokes. Only those familiar with Slavonic lullaby can realize what a Herculean task Rubinstein performed in playing it at the speed he took. His manager had worked him up to a pitch of frenzy, and like a giant in chains he gave vent to his fury.

Upon another occasion I heard him direct his *Ocean Symphony*. At his command was a well-trained orchestra but I had never heard its members play as they played under him. Electricity flowed from his finger-tips, his baton, his presence, forging golden links between himself and the men he led, as it were, in the hollow of his hand. Had I been stone deaf I should have found joy simply in watching Rubinstein conduct.

At the period of the great Russian's visit to Philadelphia I was struggling bravely enough with the results of the *Well-Tempered Clavier* of Johann Sebastian Bach. My guide was Carl Gaertner, teacher, violinist, composer and conductor (now deceased), whose life was consecrated to the interests of his art, and whose achievements in the field of musical education have never been fully estimated. He had a keen comprehension of Bach, fully realized the poetry of the works of this master of masters, and had little patience with those who performed them after a stiff, unyielding pedantic fashion. I was often reminded by him of the statement that a Bach fugue was like a company of polite persons conversing together. Each one knew when to speak, when to be silent, who was to be monosyllabic, and when to come together in perfect accord. Moreover, I was compelled by him to commit preludes and fugues to memory, transpose them into various keys, both at the instrument and in writing, and to preserve the freedom, fluency and grace that belong to them.

A VISIT TO RUBINSTEIN.

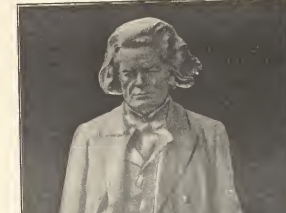
Mr. Gaertner passed much time with Rubinstein, talked Bach with him, heard him play Bach, became enthusiastic about the Russian's conception of it, which fully accorded with his own, and finally mentioned a pupil of his who could show how he taught Bach. The result was an appointment for an interview.

Without preparing me for more than the enjoyment

building up a class of earnest music lovers and music students.

## THE COMING OF RUBINSTEIN.

At this juncture came Rubinstein—Anton Gregorovich, the mighty—and revealed to us the hitherto unsuspected resources of the pianoforte. It was in Philadelphia during the season of 1872-3 that I had the good



most gorgeous coloring to its most delicate tint. In fact, this wonderful matter of the keyboard taught us the force of magnificent touch, taste and technique, illumined by the fire of genius.

AN ENTHUSIASTIC AUDIENCE.

Never to be forgotten by those who were present is a memorable scene at the Philadelphia Academy of Music, when the great Russian presented in superb fashion the Beethoven Sonata in F minor, Op. 57, known most appropriately as the *Appassionata*, a work written with the heart's blood of its creator. In response to Rubinstein's touch, all the fierce conflicts of the soul this noble composition depicts rose clearly before us. We heard the inexorable knocking of Fate, and the wailings of the spectral shadows rising from the depths of the nethermost abyss, relieved by lightning flashes of humor, heard the fervent supplication that lifted the soul into the blue, boundless ether, and the finale that seems to say: "I have fought the good fight—the victory is won." As the last chord of the concluding presto quavered through the building, the usually staid Quaker City audience rose, every man and woman, as by common consent, and gave audible expression to that battle shout of rejoicing freedom, in cries of *Bravo! Bravissimo!*

Rubinstein's rendition of the Liszt-Schubert *Erl-King* was as realistic as that of the sonata. The listening er was made to hear the tramp of the horse galloping through the mist, like the swift flight of time, or of fancy; the shrill tones of the excited boy ringing through the tempest-laden air; the deep voice of the father, striving to calm his child; the seductive whispers of the elin beings and the shuddering awe of the dénouement.

One evening, after creating an immense furor with this composition, the great Russian responded to deafening applause with his own transcription of the Turkish March from Beethoven's *Ruins of Athens*, then rose from the instrument with an air of resolution. Whirlwinds of enthusiasm brought him out again and again to bow to the tumultuous applause of the audience was insistent, demanding more music. His manager, under whose control he chafed, forced him to comply. This I learned later. What was seen at the time was the proud master projected on the stage like a horse shot from a cannon's mouth. Each particular hair of his lionine mane seemed alive, as he seated himself at the piano and struck into the opening measure of Chopin's *Berceuse*. But how changed the composition became when the man who was then studying it failed to recognize it, instead of rocking the cradle, the left hand beat the time of a wild barbaric dance, while the right followed with unerring strokes. Only those familiar with Slavonic lullaby can realize what a Herculean task Rubinstein performed in playing it at the speed he took. His manager had worked him up to a pitch of frenzy, and like a giant in chains he gave vent to his fury.

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Without preparing me for more than the enjoyment

ANTON RUBINSTEIN.

A Memorial Erected in the Royal Conservatory at St. Petersburg.



## THE ETUDE

of a personal meeting with the necromancer of the piano who was exercising so inspiring an influence over me, my good teacher ushered me into the presence of the distinguished Russian music-master. We found him in a drawing-room whose main features were a concert grand piano and a quantity of books.

"When I am on a tour I employ my leisure moments in reading great literature," he said, after welcoming us with the genial cordiality which was one of his marked characteristics. "It is surprising how much that is calculated to broaden the mind may be gained in moments that might otherwise be wasted."

Here I ventured something in regard to the profit and pleasure I had derived from his concerts.

## RUBINSTEIN'S FALSE NOTES

"May the Lord forgive me for the false notes I dropped!" was his reply, and although he spoke in a half quizzical way, it was evident he took himself seriously to task for any blemishes in his work.

Some question was asked him by my teacher about his touch and tone. Holding up before us his vigorous-looking hands he replied in words akin to those often quoted:

"Look! I have phenomenal fingers, and I have cultivated phenomenal strength and lightness. That is one secret of my touch; the other is assiduous study from youth up. I have set for hours on end to imitate, in my playing, the *timbre* of Rubini's voice, and it is only with labor and tears bitter as death that the true artist is developed. Few realize this. Consequently there are few artists." Rubini was the famous Italian tenor who first visited St. Petersburg, in 1843.

The conversation turned on the American tour in which Rubinstein was engaged for 215 appearances, and was sometimes obliged to give two programs a day in as many cities. He pronounced it slavery of the worst sort.

## THE SLAVERY OF THE CONCERT TOUR

"One becomes an automaton," he said, "simply performing mechanical work. No dignity is left the artist when he is lost."

When asked if it were true that he had rejected an offer of \$125,000 to make a second American tour of 50 concerts, more than three times the sum he had received for the present tour of 215, he replied in the affirmative. Nothing could induce him to sell himself again, he said. At the same time, he spoke pleasantly of the talent and appreciation he had found in the United States, but persisted that a million dollars would not compensate him for again enduring the managerial bondage, and the dominating journey.

Turning abruptly to me he made me play for him a Prelude and Fugue from the *Well-Tempered Clavier*.

"I play for you, Mr. Rubinstein?" I cried aghast.

"No! I could not be so presumptuous."

"But your teacher has promised me you would play. It interests me to know how he teaches Bach. I expect you to play."

Controlled by his commanding will I seated myself at the waiting instrument and undertook the G major Prelude and Fugue, in three voices, No. 15, Book I, of the *Well-Tempered Clavier*. It was no easy matter to play the composition without notes, under the circumstances. The Prelude is supposed to recall a group of happy children at play, and the Fugue, a joyous dance. I fear the children I evoked gambled like elephants, and the dance was in wooden clogs. Certainly no recollection is that my fingers seemed weighted with lead, and that I did my very worst rather than my best. Nevertheless the great tone-colorist was gracious and considerate, as he ever was to striving students, and cut short my apologies.

"No—no!" he said, "you have not done so badly. You have shown at least that you have had instilled into you the right idea of Bach. Now I will play that beautiful G major for you."

## RUBINSTEIN'S PLAYING

With his fond, caressing handling, he indeed made the children frolic and sport, and the dancers dance with joyous abandon. Every conceivable manner of the exquisite melodies was brought out by him with astonishing lightness and clarity. In the Fugue he assigned to each voice its proper place, giving the prominence to each, in turn, without permitting any to be too assertive. The helpful hints he gave me by precept and example have always remained with me. He expressed his astonishment that so few pianists have reached the romantic side of Bach, and that especially so many Germans made such dry-as-dust work of the master's compositions. Reference was made to the art of transposing music at

sight and Rubinstein immediately gave us a transcription of the great organ Fugue in B minor which he transposed, with ease, into the key of flat minor, not missing a note, and putting an emphasis. More than over his performance filled me with wonder and admiration. When we parted, I felt that I had gained an influence in my musical life, that would never cease to endure. Shortly after Rubinstein's death, November 20, 1894, I read an account, by a Berlin critic of a visit to the workshop, in the tower of the Peterhof villa, a couple of days after its owner had closed his eyes forever. Here the Russian man of genius had been busy the last day of his life, and his glowing personality still pervaded the room.

## RUBINSTEIN'S WORK

On his writing-table were portraits of those dear to him—his mother, to whom he owed his first musical training; his wife, his children and his brother Nicholas, the sharer of his early musical studies. There the inkstand had been forgotten to close, the pen he had carelessly thrown down and a pile of manuscript. The grand piano—the medium through which it had been his wont to invest with tone and rhythm his flights of fancy—was open, and on its top was strewn the music he had been looking through during his last working day on earth.

The critic also noted the charming prospect that had been reserved to the master from the windows of his workshop-shed. Owing to the heights on which the villa is situated the view is an extended one. Looking directly over the garden may be seen the River Neva, grandly flowing toward the ocean. To the left lies the mighty fortress of Peter and Paul, the tower the Great as a guard to his capital, and to the right is seen the golden dome of St. Isaac's Cathedral, the oldest and most venerable church in the Czar's dominion. Grand surroundings for a grand man. As I read, my imagination was kindled, my memories became keenly alive.

So they are whenever I think of Rubinstein, the man and the artist. He is no longer in his workshop—he no longer goes abroad in person to inspire eager piano students, but the influence of his genius and his personality continues to live and bear fruit.

## NEW ASPECTS OF MUSIC IN THE HOME.

BY MRS. CECIL SMITH

PADEWIKI'S advice that every child should study music as a part of his general culture has a deeper significance than the average mother can comprehend—music study and piano lessons are not synonymous. How many girls have several numbers in their repertoire with which they are always ready to give pleasure to their family and friends, without coaxing on one side and scolding on the other; play hymns when called on unexpectedly, or learn a "popular piece" accurately without assistance.

The following conclusions and suggestions are the result of years of study, teaching and critical observation in one of the most prominent music colleges of the country, as well as in boarding schools and private homes. The results are the conventional methods for busy school girls with little or no leisure time, felt by many parents, but they persist, in the face of discouragement, because children must have "advice," and the poor teachers drudge away at technique, and slave over "show pieces" to be played with fear and trembling at annual recitals, and miss all the joy and comfort that is to be found in a genuine appreciation of music.

## WHY GIRLS GIVE UP MUSIC

No wonder many a girl gives up her music as soon as she assumes the cares and responsibilities of married life. Her studies have not been on broad enough lines to enable her to master new music without a teacher; and the old pieces become stale, and are too difficult to play well without an hour of practice for which she has not time. How much pleasure could be given in the home if married women would cease to make a fetish of protechnical display, and would be content to play simple, melodious music as can be found in some of the Nevin, MacDowell and Schumann Albums, light operas by De Koven, Victor Herlihy, or the modern Viennese operetta writers, and others. Play

these often for the children, and they will be stimulated to want to learn their favorites for themselves. Begin with erude songs, spinning songs, hunting songs and nature songs, simple descriptive piano music, and it is surprising how rapidly their taste will develop for even better things.

Much can be done to foster a love of music in very little children by means of illustrated song books and nursery rhymes skillfully harmonized. If the mother cannot play or sing, let her supplement the piano lessons by engaging some one with tact as well as talent to play for her children at least once a week. When the children have absolutely no interest in music, or exhibit a stiffness of muscles not easily overcome, spend the money usually devoted to lessons on music culture, and all generations shall call you blessed.

Musical martyrdom is not an exaggerated term when we consider how positively obnoxious piano practice is to the unmusical child; arithmetic may be equally hateful, but a profitable knowledge of it is usually the result of several years of study, and the same cannot be said of music.

The musical kindergarten has spread amazingly in the last few years, but it seems to have accomplished more in the way of rapid development of the musical child than of stimulus to the unmusical. When the time comes for the grind of solitary, daily practice in place of the delightful fellowship and entertaining variety of class work, there is either open rebellion or reluctant submission.

## BORED HUSBANDS AND BROTHERS.

Look around you at a concert and note how many persons show boredom and indifference, especially those of men. Why should women have more husbands and brothers for their lack of interest in something about as intelligible and pleasing as a recitation of Greek poetry? It is positive suffering to some men to listen to so-called "classical" music, and an appreciation of it is not to be acquired by means of concerts, lectures and books; there must be a gradual leading up to the higher and complex forms even for men of education and culture. Begin with the little men and women, and see that your boys are taught to understand and appreciate music, though they may never play nor sing.

Secure the services of an intelligent musician to interpret the beauties of musical literature in the right spirit until the children are sufficiently cultured to guide themselves. Where expense must be carefully considered, and the above plan is out of the question, form a Music-lovers' Club of neighborhood children, and with the dues pay a good pianist and singer to give a program, and if possible, an informal talk once a week. Avoid analysis, structure, and all the technicalities of composition, and give the children first what cannot fail to please the ear, leading them then gradually, by attractive processes, to a higher plane. Concert-going is all very well in its way, but much that children hear goes in one ear and out the other, and a systematic development of the musical faculty is also a necessity.

Bernard Shaw puts the case cleverly, with his usual intensity, when he says nobody but an acrobat will voluntarily spend years at such a difficult mechanical puzzle as the keyboard.

## DOES IT PAY?

Does it pay to postpone your practice until you are so tired that the work becomes uninteresting? Does it pay to blame the teacher for your failure to progress when a little common sense and a few minutes additional work would do for you what no teacher possibly can?

Does it pay to waste hours aspiring for the ability to play Beethoven, Bach, Chopin or Liszt when a few minutes' downright honest work at the keyboard would carry you further ahead than years of aspirations?

Does it pay for you to be late at your lesson when you know that the teacher will be impatient and indulgent? Does it pay to skimp over your work with the view of doing a great deal, no matter how well, when the same piece would have made you the master of a shorter passage?

Does it pay to neglect the study of harmony, of history of musical form when you know that your future will demand a knowledge of these subjects from you? Does it pay to meekly acquiesce because they seem to please them to do when a little industry might raise you to their level?

## THE ETUDE



## THE HARMONIC LIGHTHOUSE.

By THOMAS TAPPER.

The popularity of the simpler Major and Minor Keys is due not alone to the easier keyboard positions they demand, but also to the clearness of the key relationships produced by modulations.

Any student who will attempt to analyze the G sharp minor fugue, in the first book of Bach's *Well-Tempered Clavier*, will appreciate what is meant by the preceding paragraph. He will conclude, at once, that he is far more familiar with what he sees in traveling from C major to the usual minor keys reached on the road leading from that key, than he is with the region traversed by the music in this fugue of Bach.

What can he do then to make himself equally sure of his way whatever waters he travels? The answer to this is: Let him study harmony and counterpoint and the analysis of music so long and thoroughly that all such troubles as key-relationship and modulation disappear.

"But," he replies, "I haven't time for that. Can you not help me—in a simpler way like the sailor—sufficiently familiar with the lighthouses to know (1) when to turn, (2) a known retreat, (3) and that they spell safety, (4) a known retreat, (5) and that he can steer towards them even though he knows the little men and women, and see that your boys are taught to understand and appreciate music, though they may never play nor sing."

In the harmonic scheme (or on the harmonic sea) there are many lighthouses that locate the traveler. The most conspicuous of them all is the chord of the Dominant Seventh. As the total number of keys in music is not very large, the total number of Dominant Seventh chords is no larger. That part of navigation which consists in learning these beacons can be done by one who is safely ensconced at home. When he has learned a few of them he can begin his travels in safety.

A simple key in which no modulation occurs offers no problem—even the most untalented player recognizes his safety. But even he will not fail to a notice that every time the music brings him to a resting-point it is through the Dominant Seventh (or the Dominant triad) of the key.

A simple piece, say in C major with a modulation to the Dominant, proceeds in the same manner. The young sailor finds himself tied up to another dock, G major, and the Dominant Seventh chord of that key is the beacon that leads him in. When he has made his stay, as long as the time value of the close vicinity of G requires, he backs out and proceeds home to C major, landing through its Dominant Seventh (or Dominant triad).

If he extends his travels and goes out from C major to F major, or to A minor, he finds he makes his port, in these cases, exactly in the manner he made G major. Time is led into dock by the Dominant Seventh chord of the new key.

He may now conclude that this occurs so regularly that it is not an accident or coincidence, but a principle. And the principle is this: a modulation into a new key is positively indicated by the Dominant Seventh, followed by the Tonic (of the new key).

This will excite his curiosity perhaps, and he will, by searching, find out some things:

1. Tones foreign to the given key (indicated by the sharp sign or the flat sign) are sometimes used merely to embellish the melody, but do not produce a modulation.

2. Tones foreign to the given key that ultimately produce a Dominant Seventh chord and a conclu-

sion upon the tonic of the key reached by that chord, do produce a modulation.

3. Therefore, to learn the Dominant Seventh chords so well as to recognize them readily will enable him to locate the key, or to name the port, into which he has made his way.

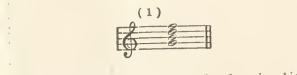
Now, there is only one way to learn the Dominant Seventh chords—and that is to sit down and learn them. With a single example as type (say G B D F in C major) he must seek out, and scrutinize, spell, play and listen to every other chord of the type until he knows them thoroughly. So he gets to work to learn the chart of the Modulation sea.

## A LOGICAL PROCESS

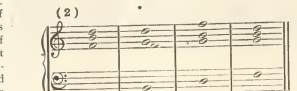
1. A Dominant Seventh chord may be built upon the fifth of every key.

2. In C major it is G B D F for the fifth, seventh, second and fourth degrees of the C major scale.

3. The chord often appears in exactly this form:



4. But it may appear in any other form in which these tones may be grouped:



5. Often the fifth of this chord is omitted—all the essential qualities of the chord being retained without it.



6. Every major and minor key of the same tonic has the same dominant seventh chord. Thus G B D F for C major and C minor.

7. To become familiar with these important chords in the keys most commonly used he must learn it in G, C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, A sharp, B flat and B minor.

8. Reducing then No. 7 to its lowest terms he finds eighteen keys repeated.

9. Hence, to travel securely and know where he is, he must know these eighteen Dominant Seventh chords so well that they are as familiar as his own signature.

10. Mental comment: This is going to take him some time, but there is no other way of doing it.

## SUGGESTIONS.

1. This chord in all the practical keys may be written and studied and memorized in this wise:

## THE PUPIL'S PART IN PIANO STUDY.

BY FANNIE EDGAR THOMAS.

Thus sublime faith with which many students will go to a teacher expecting to acquire a technique without working for it is a factor which ought to be reckoned with by those pessimists who have lost all belief in the credulity of the human race. The pessimist who has entered the heads of such pupils, and they appear to believe that all that is necessary for them to do is to present themselves at the studio once or twice a week and have so much knowledge or pumped into them by a sort of human injector. A little thought, however, would convince them that the function of a teacher is to show his pupils how to do things, not to do them himself.

Most pupils have a more half-understood purpose in view in coming to a teacher for lessons in piano playing. They realize in a dim sort of way that they want to play the piano, but have only the faintest notion of what such a thing means. They desire to do something—usually to do something that some one else does well—and sometimes they have dreams of artistic excellence. But the even have ideas of accomplishment anything you idea that if you wish to accomplish anything you must first know exactly what you want to do and then set about it in a practical, definite way, seems to escape them altogether. Some students are not willing to make the sacrifice of time and pleasure before them, perhaps things would be different. But since their object is indefinite, all kinds of small interruptions are allowed to interfere with their practice. They are not willing to forego calls, chats, picnics, pleasure-trips and holidays. They encourage and make visits, go to parties, go "shopping," and in the end accomplish next to nothing, so that by the time lesson time comes around nothing of value has been done.

The part the unfortunate teacher has to play in cases of this kind is unpleasant to say the least. If he insists upon perfectly learned lessons and steady practice, he is liable to lose his pupil to some charlatan who is willing to condone the inattention of his pupils for the sake of the dollars they bring; if he does not insist on adequate practice the lack of "results" will seriously interfere with his carefully built reputation for successful teaching. Regularity in attendance and study is as essential in piano playing as in geography. The public schools strenuously insist upon regular attendance and close attention to study, and both parents and teachers see that nothing is allowed to interfere with the school work. At least that is the theory. 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Regularity in attendance and study is as essential in piano playing as in geography. The public schools strenuously insist upon regular attendance and close attention to study, and both parents and teachers see that nothing is allowed to interfere with the school work. At least that is the theory. In the home practice, he is liable to lose his pupil to some charlatan who is willing to condone the inattention of his pupils for the sake of the dollars they bring; if he does not insist on adequate practice the lack of "results" will seriously interfere with his carefully built reputation for successful teaching. Regularity in attendance and study is as essential in piano playing as in geography. The public



## VLADIMIR DE PACHMANN

"An artist in jewels in making a wonderful work of art does not toss his jewels together in any haphazard way. He often has to wait for months to get the right ruby, or the right pearl, or the right diamond to fit in the right place. Those who do not know might think one gem just like another, but the artist knows. He has

... then one in the other, gripping as firmly as you can until the hands and arms are tired. It is a good exercise to do this, holding the hands at different levels. For instance, at first in front of the body on a level with the chest; then high up over the head; then



"The most difficult thing, the most important thing and the most necessary thing to acquire in all music study is tempo,"—W. A. MOZART

I LIVE wholly in my music.—*Beethoven*

Ex. 5.

Let us hope that in the future more direct attention will be given to this important branch of musical art, and let us hope that the accompanist will be given more credit for his artistic efforts.

The following are thumb exercises preparatory to practicing the scales. The first and most important thing for you to learn about scale-playing is that, in order to play evenly and smoothly, the arm must move steadily to the right or left without any of that jerky movement which is so common and so difficult to avoid. It seems perfectly natural for the beginner to hold the hand and arm still while playing one of the scale-groups and then to jerk the hand and arm along to the position for the next group, stop to play that, and hike it all the way to the next, and so on. So long as the arm is allowed to move in this jerky fashion, the scale will be played unevenly. It will be utterly impossible to play a scale in this manner in a rhythmic manner. Do not waste your time trying to learn the right way to play a scale until you have learned the foundation scale even, if, leaving the foundation scale

[illegible]

— 17 —



## OVERCOMING OBSTACLES IN THE WAY OF SUCCESS.

[In the "Self-Help, Effort and Progress," *Ernie* (October), Mr. Frederic Corcor, Miss Wood Pond, Mr. Raymond Huntington Woodman and Mrs. Hermann Kotschmar told of their struggles which led to the following conclusions from Miss Pupp and Miss Brower were omitted solely because of space limitations.]

### MISS HARRIETTE BROWER

Every one who endeavors to establish himself in the musical profession encounters obstacles; even the humblest worker finds them, and they are individual obstacles in every case. At the outset I was hindered by delicacy of physique and inadequate instruction. This latter defect was remedied later through better teaching. When I had progressed far enough in my studies to be able to impart what I knew to others, and when I was burning with a desire to teach, I ran up against family pride; it was not thought seemly for a daughter of the house to earn her own living—from necessity. There was opposition to the publicity which advertising in any form would give. I well remember the discussions over my first business cards, circulars, newspaper advertisements, and so on.

No doubt many other girls have had the same difficulties to contend with. Time must wear away these prejudices, though they are often very stubborn things. I hasten to add that much of this family reluctance to allow me to make my work known through advertising was due to a loving desire to defer as long as possible the inevitable struggles of attending a professional career. Whether this was entirely wise or not, I can affirm with the utmost fervor that one of the greatest helps in acquiring a musical education was the devotion of my mother. No sacrifice on her part was too great to make for what she thought was for my best interest; and to her faith in me and to her selfless courage I owe nearly all I have accomplished.

My ambition had always been to go to Germany for further advancement, and this desire was realized through the love and devotion of my family. After several years spent in hard study in Berlin, I returned to America and began professional work in earnest. I at once accepted a position as director of music in a large school for girls, and thus I, who had never been inside of a boarding school, first entered one in this capacity. It was quite a wonderful experience and I learned many things, made numerous experiments and doubtless various mistakes. At all events the directors and parents were pleased with my work, and when I went from that school it was to accept a like position in a larger school. If a young teacher wishes experience, this is an excellent way to secure it.

Six years were spent in the quiet though exciting seclusion of school life, and the way was paved for continuing my professional work in a great metropolis. Here it was private teaching that claimed most of my time, varied by some excursions into the concert and lecture recital field. Any teacher, reading between the lines, will realize what constant study this bare statement implies; unremitting effort to do the best possible by one's pupils, and at the same time to keep up one's own playing.

### MME. A. PUPP.

First was my near-sightedness. I fell, face downwards, on a bed of glowing coals in the eighth month of my existence, and it was not discovered that I was near-sighted till I was fifteen years of age. The terrible timidity from which I suffered was certainly a result of this infirmity. In later years I resolved if I could not be a lady I would be a tumbler. I have since learned that the tortoise generally arrives, while the hare, relying on his smartness, often wastes his time in frivolous gambols, instead of pursuing a straight path to the goal.

I often suffered tortures from extreme nervousness. When I was two years old the ceiling fell down on the foot of the bed I was in one morning while the rest of the family were at breakfast. Until I was over twenty every inch of flesh in my body, every muscle and nerve, were in a constant quiver, and when strangers came to our house and spoke to me, I trembled so I thought they would see it; but they never did, nor did my parents ever discover it. Never did anyone suffer more from timidity.

It would be thought natural for me to ask people how to do things if I could not see how they did them, but I never did. I thought out a way, and it never happened to be the way any one else did it. My family did not appreciate this originality, but told everybody

that I was queer. I have since observed that those who do to the within for information have a more comprehensive way of doing things, especially in teaching.

I took piano lessons eight years, and every one who heard me play said I had no talent, but a beautiful touch. I found out later that those who know very little about music had a stock phrase, "What a beautiful touch you have." A great pianist came to our house and he made the astonishing declaration that I had great talent but an abnormal touch. I took lessons from him, over a turned all my former ways of playing, learned what a delicate girl, but I resolved to practice four hours a day. I rose at 6 A. M. in the winter and practiced an hour in an icy cold parlor. My progress was directly upward, for I had a severe task-master, and that was my higher self (my perception of right and truth), and I never dared disobey this master. I set my ideals higher than I thought I could reach and, as I drew near them, set them still higher, until I had ascended higher than I had ever dared to hope. I played with orchestra, under "Theodore Thomas" (listen, such pieces as Krakowiak, Chopin, Op. 14; Polacca, Weber-List, Op. 72, and second and third movements of Concerto, Chopin, Op. 21).

## THE ROAD TO NEW MUSICAL HEIGHTS.

BY GUSTAV L. DECKER.

IN the hall of a beautiful mansion some friends of mine once showed me what had evidently served in Egypt long ago as a cinerary urn. Made of sandstone, apparently opaque, massive and ponderous, it filled the shadowy corner of the hall, where the form of the sphinx-like head upon the cover was scarcely to be distinguished. "Watch" they said. Someone pressed an electric switch, a light within the urn sprang into being, and the translucent stone gleamed with a radiance that lighted all around. It had become a lamp!

That is what enthusiasm does to the artist; that is why I put it first in the musician's spiritual equipment, for enthusiasm is to him just what flame was to the Egyptian lamp. As the inner light transfigured the dull stone, so all art and all life glows with the heat of enthusiasm.

And the musician needs this transforming power, for unless he be an exception in his profession, he will very likely have a good many things to meet that will be all the better for transformation. Musicians have had so much to overcome! Beethoven, with ill health draining his strength all his life long, and deafness setting in upon his last years; Schubert, with unpaid and unpayable bills rising round him like a quicksand; Schumann, gradually engulfed in mental disease; all these had but this weapon with which to overcome—at least long enough to do their immortal work—the pains of mortality. And every musician, with his temperament necessarily high-strung and finely organized, feels more than others the depressing influences of bad weather, as Wagner did, or sinks like Mendelssohn under the weight of bereavement, unless he rekindles his energies at this divine fire.

So it seems to me that with all our search for technical equipment we had better be sure that we are keeping alive our musical enthusiasm first and all the time. As teachers we need to impart it every lesson hour, and as pupils we should be fired by it at every practice period. For it is no simple impulse, but a motive-force made up of the greatest elements in our human energies. Enthusiasm is founded upon three elements—vigor, fervor, and intensity; vigor, such as made Mozart dance with his wood for the fire; fervor such as kept Johann Sebastian Bach pouring out music to the glory of God and the honor of art until we feel that he must have composed, Fra Angelico is said to have painted upon his knees; intensity of concentration such as gave Mozart the power to reproduce from one hearing the *Miserere* of Allegri. To the qualities of vigor, fervor, and intensity, add the power of faith, of courage, and of hopefulness, and you have what we call *enthusiasm*—that word which the noblest of ancestors, for it comes to us from the ancient Greeks—*en* and *theos*—have with the gods. When the Delphic priestess, wreathed in the smoke of the sacred tripod, passed into that trance-like

state in which her utterances took on the power of prophecy, the word which the believers used to describe her ecstasy, her absorption in the deity she served, was this same word *enthusiasm*. And she served, as it happens, was the god of music, Apollo, who, as it happens, was the god of music.

I have said that to the qualities of vigor, fervor and intensity we must add three things—faith, courage and hopefulness: Faith first, because the cause of music is the noblest we can serve, and unless we believe that, we had better withdraw and serve the cause we find nobler. And second, *faith in ourselves*, for if we do not believe that we "have it in us," we for if we cannot manage to get it out. And then courage, not the foolhardiness of the student who thinks it is only a matter of a few lessons and that he doesn't need to practice or to devote himself to hard work, but the calm courage that recognizes the magnitude of the undertaking and likes it all the better for being great. The courage that knows what a hard road it is—and what a glorious view from the summit! It is well to recall the song of Browning's young lover, whose courage leaps across the barriers that separate him from his beloved, so that he cries gaily, "Only a world to cleave, a sky to be cut!" If we have courage like this, our music can indeed cleave worlds and rise through the parted sky.

And with our faith and courage we need that other qualification—hopefulness. Then when the work is hard, and inevitable disappointments have taken the buoyancy out of us, we shall know in our hearts that a successful outcome is sure. With hopefulness born of enthusiasm we can get the strength to live through the hard days, and having lived through them, to find that we have won from them the greatest strength of all.

### THE TEACHER'S DUTY.

IT is, then, the teacher's first business to kindle the lamp of enthusiasm in his pupil, having kindled it at his own fire, remembering that the very worst thing for the fire is a wet blanket. When an enthusiasm is quenched something dies. How are we to kindle, not to quench? In the first place tell the pupil what to do, not what not to do, be positive, not negative. Try to see how many of your instructions to "don't" can be expressed better by an order to "do" something else. We used, for example, to tell the children not to get their feet wet, now we tell them to keep their feet dry. This gives, too, a certain buoyancy of manner, not spasmodic, not goading, but a cheerfully uplifting personal atmosphere. A teacher's coming into the room ought to be like opening the windows or turning up the lights. Of course this implies a love of physical health, but it is surprising to find how a habit of enthusiasm helps to establish such a basis.

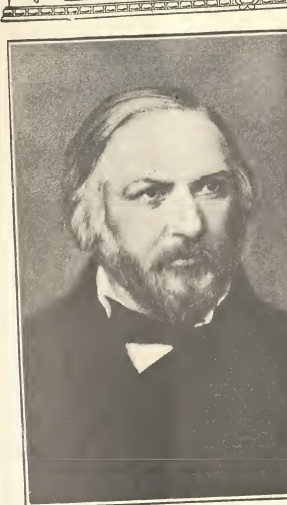
The element of enthusiasm lies more in rhythm than in any other form of musical expression. Cultivate it, young teacher: "It was at the beginning of music and of all life," said von Bulow. And one more word—take a leaf out of the book of *Mrs. Wiggs of the Cabbage Patch*, and notice how And surely Mrs. Wiggs' got results.

And the pupil's part? Did you ever see a pupil with a geography book on one end of the piano-rack and the five-finger exercises open at the other, placidly playing the first while studying the second? And did you ever realize that practicing with enthusiasm—and it is possible to practice even finger-exercises so—means practicing so that the results will be permanent, not merely moving the fingers in a dull and mechanical routine. Drain the present young wife to keep off the chill when there was no will find that you will not put up with your mistakes and your deficiencies if you listen for hearty.

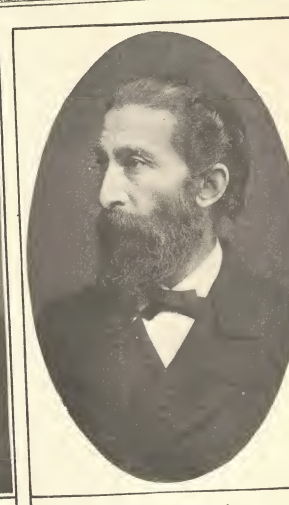
Whether we are teachers or students, however, let us try to hold on to health, if not bodily, then mental. Believe in the cause and in ourselves as to be overcome. And remember as we see looming far ahead the musician's one greatest obstacle, advancing age, that it is enthusiasm alone that lets us defy it, that keeps us always young of getting old, and yet it is as at the age of eighty that Verdi gave the world the opera of *Falstaff*, bubbling with the joy of immortal youth.

## THE ETUDE

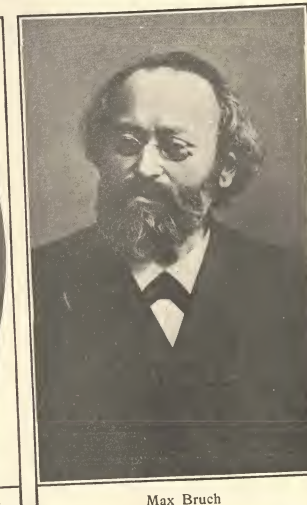
## The Etude Gallery of Musical Celebrities



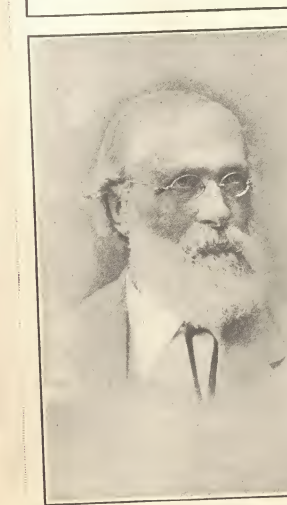
Michael Ivanovich Glinka



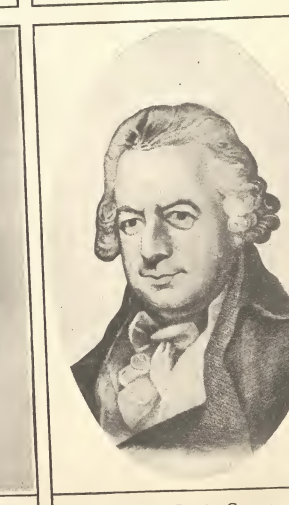
Salomon Jadassohn



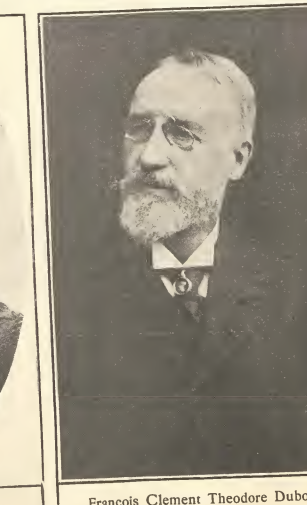
Max Bruch



Christian Louis Heinrich Kohler



Johann Baptist Cramer



Francois Clement Theodore Dubois



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## A GRADED COURSE FOR PIANO STUDENTS

**PIECES:**  
Bach Suites, Schubert Impromptus, Grieg Album  
Raff Minuet, Opus 163 (B.); Gurland's Godard, Pr  
lude in E Minor (not Opus 35), Mendelssohn (C  
Beethoven Sonata No. 3 and No. 9, Chopin Prelu  
Impromptu in A Flat, Etudes (*Butterfly* and *Aeoli  
Harp*), Chopin, Schumann, *Faschingshauk*, Schu  
 Sonata in A Minor, MacDowell, selection from *Fi  
 Suite, Liszt, Liebestraum in A Flat* (E.); Mendelsso  
 *Rondo Capriccioso* (H.); Bach, *Well Tempered Cla  
 chord*, Beethoven Sonata, Opus 53, Schubert-Liszt Son  
 paraphrased for piano, Schumann, *Papillons*, Chop  
 *Polonaise Opus 40* (G.); Nocturne in E Flat  
 *Chopin, Valse Chromatique*, Godard, Three Mazurk

GRADE EIGHT.

TECHNICAL EXERCISES :  
Trills, Arpeggios and Octaves, Scales in Double  
Thirds and Sixths (B.); Foote's Etude Album, Czerny  
Opus 299 and Opus 740 (C.); Raising Scales, Arpeg-  
gios, Trills and Octave Studies to higher Tempos (E.).  
Clementi, Gradus ad Parnassum (H.); Taussig, Daily  
Studies (G.); Philip Technic (K.); Taussig Daily Ex-  
ercises (O.); Pischna, *Daily Exercises*, continue other  
Technical Work (R.).

STUDIES:  
Chopin Etudes selected to suit the pupils' needs (B.); Burgmüller, Opus 109 and Bach *Two Vio. Invention* (C.); Seeing Studies, begin Bach *Well-Tempered Clavichord* (E.); Moscheles, Opus 70, Book 1 (H.); Henselt, Opus 2, Chopin, Opus 10 and 25 (G.); Cramer Studies (von Bülow Edition) (K.); Studies Selected from the Chopin Etudes (O.); Selected Studies from Czerny, Opus 740, Jensen, Opus 32, Book 3 (R.).

PIECES:  
Beethoven Sonatas, Numbers 1, 14 and 2, Raff's *La Filleuse*, Mendelssohn's *Spring Song* (B.); MacDowell's *Perpetual Motion* (C.); Beethoven Sonatas *Pathétique* or the *Moonlight Sonata*, Chopin, *Fantasia-Improvvisation*, Liszt, *La Campanella*, Schubert's *Impromptu*, Balfe in *A Flat*, Liszt, *Walden*, Mendelssohn's *Spring Song*, Schumann's *Träumerei*, Brahms's *Capriccio*, Rubinstein's *Koncertino*, Soutou's *Moscow'skij Waltz* in *A* (E.); Beethoven's *Sonata Opus 90* (H.); Beethoven, *Moonlight Sonata*, Chopin *Balade* in *G* minor, Liszt, *Liebestraum*, Chopin *Scherzo* in *B flat* minor, Rubinstein's *Barcarole* (C.); *Witch's Dance*, MacDowell, *Nocturne* in *E flat*, Dohler, *La Truite*, Schubert-Heller (K.); Schumann, *Opus 90* (H.); Variations (E.); *La Filleuse*, Liszt, *Prelude* from *Suite* in *E* minor, MacDowell, *Sonata* in *B* major, Paderewski (R.).

## GRADE NINTH

TECHNICAL EXERCISES:  
Doring Octave Studies, Opus 24, Selected Cramer  
Etudes (C.); Chopin Etudes, Opus 10, Numbers 1,  
4, etc. (H.); Joseffy School for Advance Piano Play-  
ing (G.); Philipp *Complete Technic* (K.); Kricke Pian-  
Athletics (O.); Philipp *Complete Technic and Gradu-*  
*ad Parnassum*, Scales in Double Thirds and Sixths  
(R.).

STUDIES:  
Bach Preludes, Selected Chopin Etudes (B.); Selections from the more difficult Mendelssohn *Songs Without Words*, reading works of standard composers (C.); this grade, Bach *Fugues* (C.); Bach *Fugues* (E.); Chopin Etudes, Op. 10, No. 1, Opus 25, No. 7 (H.); Liszt, *Etudes Transcendentales* (C.); Clementi, *Grands Exercices* (K.); Liszt, *Etudes Transcendentales* (O.); the more difficult Etudes of Chopin and Liszt (R.).

PIECES:  
Bach Preludes from the *Clavichord*, 1, 2 and 3, Fugues  
No. 1, Selections from the Chopin Nocturnes at  
Valse, Liszt, *Cosultations* (B.); Ballade in A Flat  
(C.); Beethoven Opus 26 or 27, No. 1, or, Opus  
No. 3, Chopin Etudes, Polona in A flat, Liszt, *Grand*  
*Polona* in E Major, Moszkowski, *Etincelles*  
*Caprice Espagnole*, Liszt, *Campanella* (H.); Chopin  
*Ballade* in G minor (H.); Beethoven, Opus 27, Weber  
Tausig, *Invitation to the Dance* (G.); *Pier Gert* Sym-  
by Grieg, *Kamcol Ostrove*, by Rubinstein, *Moonlight*  
*Sonata*, by Liszt, *Polona*, by Chopin, *After Oco-*  
*no*, by Liszt, No. 3, Rachmaninoff's *Polichine*,  
Moszkowski's *En Automne* (R.).

GRADE TENTH.

TECHNICAL EXERCISES:  
Exercises selected from the Etudes of Chopin (C); all Scales with all fingerings, thirds, sixths, etc. (E); Rubinstein Etudes (H.); Joseffy School of Technique (J.); Advanced Piano Playing (G.); Philipp's *Complete Piano Technique* (K.); Kriick, *Piano Athletics* (O.); Routh, *Advanced Piano Technique* (R.); Daily exercises selected from material prescribed before (R.).

STUDIES:  
Etudes by Chopin, Clementi, Moscheles and Liszt (B.); Preludes and Fugues of Bach, particularly the minor, B flat major, D major (C.); Bach *Fugues* and *Preludes* (E.); Liszt Etudes (H.); Liszt-Paganini Etudes, Alkan Etudes, Selections from advanced works of Robert Schumann (G.); Liszt, Etudes (O.); more difficult Etudes of Chopin and Liszt (R.).



## PIECES:

Brahms, Capriccio in B minor, Liszt, *Rossini*, Grieg's *Holsten Suite*, Raff, *Valse* (B.); Rhapsodic No. 6 of Liszt (C.); Advanced Beethoven Sonatas, Chopin Sonata 9 with Funeral March, Opus 35, Liszt, *Tarantella*, Hungarian Rhapsodies, Rubinstein *Succato Etude*, Liszt, *Gnomes*, Sapellnikoff, *Dance of the Elves*, Schulz-Elver, *Beautiful Blue Danube Waltzes* (E.); Brahms' Rhapsodies, Opus 79 (H.); Beethoven, Opus 109, 110, Brahms-Handel Variations, Liszt, *Rigoletto*, Lucia, Hungarian Rhapsodies (G.); Chopin, *Berceuse* and *Scherzo*, Rhapsodies 2 and 12 by Liszt (K.); Concertos of Beethoven, Chopin and Liszt (O.); Chopin Polonaise in A Flat, Debussy, *Jardins dans la pluie*, Toccato and Fugues in D minor, Bach-Tausig (R.).

## A COMPOSITE COURSE.

With a view of making the foregoing course more definite and complete, we have prepared a composite course composed of books, studies and pieces which the intelligent self-help student may employ, although in all cases the help of a good teacher would make the work more profitable. In making this course we have employed the distinctions given below.

## A COMPOSITE GRADED COURSE

REPRESENTATIVE TECHNICAL EXERCISES.	REPRESENTATIVE STUDIES.	REPRESENTATIVE PIECES.
I. The Instruction Book Stage, <i>First Steps in Piano-forte Playing</i> , A. Schmitt's, Opus 10, <i>Five-Finger Exercises</i> ; Stephen Emery's <i>Foundation Studies</i> ; <i>Preparatory Touch and Technique</i> , an introduction to Dr. William Mason's famous system; Köhler <i>Very First Exercises</i> , Opus 190; Philipp's <i>Preparatory School of Technique</i> .	Gurlitt <i>One Hundred New Exercises</i> , Opus 82; Streabog <i>Twelve Melodic Studies</i> , Opus 63; Caroline Norcross <i>Suggestive Studies for Music Lovers</i> (a work for adults); Mathews <i>Standard Graded Course</i> , Book 1; Baghee <i>First Grade Studies</i> ; Duvernoy, Opus 176, Book 1; Engelmann <i>Primary Studies</i> , Book I.	<i>Jolly Dartsies</i> , by Karl Bechter; <i>Day Dreams</i> , by Engelmann; <i>With the Caravan</i> , by R. Ferber; <i>First Melody</i> , by F. Thome; <i>Sing, Robin Sing</i> , by G. L. Spaulding; <i>Playing Tag</i> , by Mary Stein; <i>The Robin</i> , by de Reel; <i>Pussy's Lullaby</i> , by Baghee <i>Standard Graded Compositions</i> , Vol. I. Very first pieces; <i>Treble Clef Album</i> .
II. <i>Mason Touch and Technique</i> , Book I; Herz <i>Scales and Exercises</i> ; E. Biehl, Opus 7, Book 1; Philipp's <i>Preparatory School of Technique</i> .	Mathews <i>Standard Graded Course</i> , Book II; Duvernoy, Opus 176, Book II; Loeschhorn, Opus 65, Books I, II and III; Koelke, Opus 157, <i>Twelve Little Studies</i> ; Kunz <i>Canons</i> .	<i>Haymakers' March</i> , by J. F. Zimmermann; <i>The March of Fingall's Men</i> , by H. Reinhold; <i>Sunset Valse</i> , by E. M. Read; <i>A May Day</i> , by F. G. Rathum. <i>Standard Graded Compositions</i> , Vol. II.
III. <i>Mason Touch and Technique</i> , Book I (continued); Herz <i>Scales and Exercises</i> , E. Biehl, Opus 7, Book II; Philipp <i>Preparatory School of Technique</i> ; Loeschhorn <i>Technique</i> .	Mathews <i>Standard Graded Course</i> , Book III; Clementi <i>Sonatas</i> , Opus 36; Streabog <i>Twelve Melodic Studies</i> , Opus 64; Duvernoy, Opus 120, Books I, II, III; Burgmüller, Opus 100, <i>Twenty-five Easy and Progressive Studies</i> , Books I and II.	<i>Sonatina</i> , by Gustav Lange, Op. 114, No. 1; <i>Love Song</i> , by Hensch, Opus 5; <i>Little Tarantelle</i> , by S. Miller; <i>Snowflake Mazurka</i> , by N. von Wilm, Op. 8, No. 2. <i>Standard Graded Compositions</i> , Vol. III; <i>First Studies in the Classics</i> .
IV. <i>Mason Touch and Technique</i> , Book II; H. Berens <i>New School of Velocity</i> , Opus 61, Book I; <i>The Little Pichiana</i> ; Anna Bush <i>Film Hand Culture</i> . A system of double-note finger training.	Mathews <i>Standard Graded Course</i> , Book IV; Concone, Opus 24, Books I and II, or Concone, Opus 30, Books I and II; Czerny-Liebling <i>Selected Studies</i> , Book I; Heller, Opus 45, <i>Twenty-five Studies Introductory to the Art of Phrasing</i> (or Heller <i>Selected Studies</i> ); <i>The New Grados</i> (I. Philipp), Book I, Left Hand.	<i>The Mill</i> , by Jensen; <i>Album Leaf</i> , by Grieg, Op. 12, No. 7; <i>Songs Without Words</i> , by Mendelssohn, Op. 38, No. 4; <i>Frolic of the Butterflies</i> , by Bohm, Op. 262. <i>Standard Graded Compositions</i> , Vol. IV; <i>Modern Student</i> , Vols. I and II; Mendelssohn <i>Songs Without Words</i> .
V. <i>Mason Touch and Technique</i> , Book II (continued); Philipp <i>Complete Technique</i> ; Phaidy <i>Technical Studies</i> ; Isidor Philipp <i>Exercises in Extension</i> .	Mathews <i>Standard Graded Course</i> , Book V; Czerny-Liebling <i>Selected Studies</i> , Book II; Cramer-von Bülow <i>Selected Studies</i> , Book I; Berens, Opus 61, Books I to V; <i>The New Grados</i> (I. Philipp), Book III (Hands Together).	<i>Gypsy Rondo</i> , by Haydn; <i>Rondo</i> , Op. 51, No. 1, by Beethoven; <i>March of the Dwarfs</i> , by Grieg, Opus 54, No. 3; <i>Mazurka</i> , Leschetizky, Op. 8, No. 2. <i>Standard Graded Compositions</i> , Vol. V; <i>Concert Album</i> , <i>Classical and Popular</i> .
VI. <i>Mason Touch and Technique</i> , Book III (Arpeggios); Philipp <i>Complete Technique</i> (continued); Czerny <i>Forty Daily Exercises</i> ; Leschetizky Method ( <i>The Modern Pianist</i> , by M. Prentner).	Mathews <i>Standard Graded Course</i> , Book VI; Bach <i>Two Voice Inventions</i> ; Czerny-Liebling <i>Selected Studies</i> , Book III; Cramer-von Bülow <i>Selected Studies</i> , Book II; <i>The New Grados</i> (I. Philipp), Book VI (Octaves and Chords).	<i>Valse</i> , by F. Chopin; Op. 64, No. 2; <i>Sonata</i> , by Beethoven; Op. 14, No. 2; <i>Valse Romantique</i> , by Moskowski, Op. 15, No. 3; <i>Dance Rustique</i> , by William Mason, Op. 16; <i>O Thou Silent Evening Star</i> , by Wagner-Liszt. <i>Standard Graded Compositions</i> , Vol. VI.
VII. <i>Mason Touch and Technique</i> , Book III (continued); Kalka <i>Octave School</i> , Book I; Czerny <i>Forty Daily Exercises</i> (continued); Philipp <i>Complete Technique</i> (continued).	Mathews <i>Standard Graded Course</i> , Book VII; Kalka <i>Octave Studies</i> , Book II; Cramer-von Bülow, Book II; Moschies, Opus 70, Book I; Bach's <i>Three Part Inventions</i> ; Neupert <i>Twelve Octave Studies</i> ; Czerny, Opus 740, Book III; <i>The New Grados</i> (I. Philipp), Book VII ( <i>The Trill</i> ).	<i>Polonaise in C Minor</i> , by Chopin, Opus 26; <i>The Bridal Procession Passing By</i> , by Grieg; <i>Kamvoi Ostrovo</i> , by Rubinstein; Opus No. 22; <i>La Villase</i> , by J. Raff. <i>Standard Graded Compositions</i> , Vol. VII; <i>Sonata Album</i> ; Schumann <i>Album</i> .
VIII. <i>Mason Touch and Technique</i> , Book IV (Bravura Playing); Philipp <i>Complete Technique</i> ; Tausig <i>Daily Studies</i> ; Pichiana <i>Daily Studies</i> (not the Little Pichiana).	Mathews <i>Standard Graded Course</i> , Book VIII; Cramer-von Bülow <i>Selected Studies</i> , Book IV; Commence the study of Bach's <i>Well Tempered Clavier</i> , Clementi-Tausig <i>Grados ad Parannism</i> .	<i>Hark, Hark, the Lark</i> , Schubert-Liszt; <i>Spinning Song</i> , Wagner-Liszt; <i>Gavotte in B minor</i> , Bach-Saint-Saëns; <i>Kreiderlenna</i> , by Schumann; <i>Master Pieces</i> , Liszt <i>Album</i> .
IX. <i>Mason Touch and Technique</i> , Book IV; Philipp <i>Complete Technique</i> ; Tausig <i>Daily Studies</i> ; Pichiana <i>Daily Studies</i> ; Joseffy <i>School of Technique for Advanced Piano-forte Playing</i> ; Hannon <i>The Virtuoso Pianist</i> .	Mathews <i>Standard Graded Course</i> , Book IX; Bach <i>Fugues</i> , Chopin <i>Etudes</i> , Clementi-Tausig <i>Grados ad Parannism</i> ; Czerny, Op. 365, <i>School of the Virtuoso</i> .	<i>Sonata</i> , by Beethoven, Op. 28; <i>Nocturne</i> , by Chopin, Op. 15, No. 2; <i>Pavane</i> , by Chopin, Opus 22; <i>Capriccio</i> , by Chopin, Opus 66; <i>Tarantella (Napoléon)</i> , by Leschetizky, Opus 39, No. 5; <i>Papillons</i> , by Schumann.
X. Complete review of the entire <i>Mason Touch and Technique</i> . Complete review of the technical systems described in Grade IX.	Mathews <i>Standard Graded Course</i> , Book X; Bach <i>Fugues</i> ; the difficult etudes of Chopin and Liszt, Concert Etudes.	<i>Liszt Rhapsodies</i> , Advanced Beethoven <i>Sonatas</i> , Chopin <i>Ballades</i> , Scherzos and Sonatas, Opus 35; Rubinstein <i>Etudes de Concert</i> ; Brahms' <i>Rhapsodies</i> , Concertos and Advanced Concert Pieces.

TECHNICAL EXERCISES: To include only exercises of a mechanical or technical nature, such as Herz Scales. STUDIES: To include works written especially to promote some educational object, such as the studies of Chopin and Liszt although placed in this class are in most instances beautiful musical compositions. In the study division the ten grades of the Mathews *Standard Graded Course* may be used, since this work has complete explanatory notes throughout.

PIECES: To include musical compositions of all descriptions except those described in the Exercise or Study class.

## STUDENT MUST USE OWN JUDGMENT.

The course given is supposed to be representative but by no means all-comprehensive. At the same time the reader is by no means to imagine that the studies and books of exercises named are all to be taken. He is expected to make a wise choice from the works suggested, all of which are appropriate in their grade. Length lists of pieces for each grade are given in the front of each book of the Mathews *Standard Graded Course*.

## "I, TOO, AM A MUSICIAN."

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the highest artists. We may be unable to equal them, but the endeavor to do so is in itself an elevation. There is a story of a painter who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, "I, too, am a painter!" You go to hear the works of a great musician—do best Israel in Egypt of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain; you are moved by its sublimity, and you exclaim, "I, too, am a musician!" Think again of the Persian proverb, "I am not the rose, but I have dwelt beside it" and by the happiness of living in a garden of roses you are in a condition to catch the rose's color, and to carry home much of its beautiful odor; and association with roses will be assured, leave its impression of beauty on those who have had that good fortune.—Dr. Macfarren.



## OFFENBACH'S GREATEST OPERA, "TALES OF HOFFMANN"

HOW "THE TALES OF HOFFMANN" WAS WRITTEN.



JACQUES OFFENBACH.

This son of a Jewish cantor, whose melodies, like those of Balfe, have eternal vitality, had met with a kind of success he did not relish. In twenty-five years he wrote ninety operettas, mostly of the frivolous opera bouffe type. In the meantime the immortal Wagner had come along with his dozen great works which Offenbach knew were destined to outlast his more or less ephemeral successes. Consequently he put forth his best labors and produced *The Tales of Hoffmann* based upon the stories of the German author E. T. A. Hoffmann, then very popular in Paris. The opera was given for the first time in Paris at the Opera Comique in 1881. Although revived frequently in Germany and France, it owes its present vogue in America to the genius of Oscar Hammerstein, who revived it at the Manhattan Opera House a few years ago. Much of its success is based upon the luscious barcarole, *O Night of Love*, which is hummed and played and whistled everywhere.

THE STORY OF "THE TALES OF HOFFMANN."

PROLOGUE: Scene. A wine cellar in Nürnberg. Hoffmann, a poet, plans to tell his companions about his three love affairs. Each following act is a complete little operetta describing one of these love affairs.

Act I. Scene. Home of Spalanzani, owner of the life-size mechanical doll, Olympia, whom he represents as his daughter. Coppélius, half owner of the doll, causes Hoffmann to buy a pair of spectacles which make the poet think the doll alive. He dances with the beautiful doll and falls enraptured in love. Only to be smashed to pieces behind the scenes. Coppélius tells Hoffmann he has been in love with a mechanical figure.

Act II. Scene. The Venetian home of Giulietta, a beautiful daughter of "the city of the Doges." The wizard Dapertutto has induced the beautiful but wicked Giulietta to purchase her lover, Schlemmli's, shadow with her love. He now induces her to buy Hoffmann's reflection in a looking-glass in the same manner. After the conquest of Hoffmann, Giulietta is seen floating away in a gondola with her arms around another lover. Hoffmann is in despair.

Act III. Scene. Reth Krespel's House. Krespel's daughter Antonia is forbidden to sing as she shows signs of going into a decline. Hoffmann comes and urges her to sing, which she does. Dr. Mirakel, the physician who poisoned her mother, comes and reveals that to sing again would mean death. Hoffmann begs her not to sing again. Mirakel, in Hoffmann's absence, induces her to sing, and she dies. Epilogue. The wine cellar again. Hoffmann is exhausted and intoxicated. The *Muse of Art* comes to console him and wait him to sleep.

The Scene shown above is that of Act II in which the famous barcarole is introduced. The photo is that of a Berlin production.

FAMOUS SINGERS IN "THE TALES OF HOFFMANN."

The fact that twenty principal and secondary characters figure in this opera makes it particularly difficult to tell the plot in concise form. It is really three little operas, each with a complete cast and plot in one. The evil spirit trying to overcome Hoffmann is represented in the first act by Spalanzani, in the second act by Dapertutto and in the third act by Dr. Mirakel. Hoffmann's beloved is represented in the first act by Olympia, in the second act by Giulietta, and in the third act by Antonia. The whole play is set in the main plot which represents the wicked but rich Lindor trying to induce the little singer Stella to give up her love for Hoffmann. To do this he induces Hoffmann to reveal the secrets of his past. Stella, Olympia, Giulietta and Antonia may be taken in turn by one singer, as indeed may the roles of Lindor, Spalanzani, Dapertutto and Dr. Mirakel. This permits of a small cast or a large one at the producer's discretion. One of the singers in the original Parisian production is widely known to American readers. Those who participated in the Hammerstein production in New York were Renaid, Delmores, Gilbert, Trentini, Cavallieri, Zeppilli, Mariska, Aldrich, Cisneros and others.

Maurice Renaud, the distinguished French actor-baritone made an enviable American reputation in this work.



MAURICE RENAUD.



STUDY NOTES  
ON ETUDE MUSIC

By PRESTON WARE OREM

## VALSE CHARMÈSE—E. POLDINI.

A portrait and sketch of this composer will be found in another column. Although best known by his "Pompe Valsante" (Dancing Doll), all his piano pieces are such as to command attention. Poldini is particularly happy in his waltz themes. Genuine originality in the treatment of the waltz is extremely rare. "Valse Charmèse" is a fine specimen, full of deliciously piquant and characteristic effects. All signs of phrasing and expression are the composer's own and should be rigidly observed. Much freedom of tempo is desirable in a piece of this type. *Charmèse* means bewitching; this indicates the character of the interpretation. A good fourth or fifth grade pupil should do well with this piece.

## BELL RINGING—PETERSON-HERGER.

This is a fine characteristic piece by a contemporary Scandinavian composer of much talent and originality. The design of this piece is that of a gradual *crescendo* leading to a tremendous climax followed by a *decrecendo* and dying-away effect. The chiming of bells is very cleverly suggested, and the harmonic scheme is bold and dignified. An excellent study or recital piece.

## DREAMS—R. WAGNER.

"Träume" (Dreams) is one of a group of five songs composed by Wagner in 1892. Two of these songs, "Träume" in particular, are sketches or studies for the mu-i-drama "Tristan and Isolde." In this they resemble the sketches made by painters preparatory to some great pictures. "Träume" is often sung in recital and concert, and is a great favorite. It has been arranged as an instrumental number in various ways, and makes a beautiful piano solo. As a guide to the player's interpretation, the text of the song is given. Those who are familiar with "Tristan and Isolde" will recognize many characteristic touches.

## AT EVENING—J. PAIDREWSKI.

Pairedewski has been one of the most popular of all pianists. While he has not been a voluminous writer, his piano compositions display many of the qualities which have endeared him to the public as a player. His "At Evening" a truly pianistic in its idiom and extremely modern in its harmonic schemes. Note particularly the harmonies in the sixty-fifth to the seventy-second measures and the effect of the F sharp added to the final chord in A.

## VALSE CHEVALISQUE—L. O. FONTAINE.

This is a sonorous waltz movement by a composer who is well known to our ETUDE readers. We consider this one of Mr. Fontaine's best pieces. It is melodious and full of color. In playing it one can to mind instinctively some scene of splendor or festive occasion in which knights and fair ladies mingle in the dance.

## THE LITTLE MARCHIONESS—PAUL WACHS.

This dainty number may be compared to a bit of Dresden china or to a Watteau painting. It is in the style of an old-fashioned gavotte, danced by stately court ladies and gallants. Play it lightly and precisely. Paul Wachs, in common with a number of other French composers, has a knack of recreating musically the atmosphere of a former period.

## FROLICS—M. GREENWALD.

This piece is in the popular *intermezzo* style. The themes are all lively, well contrasted, and the rhythms have a fascinating lift. Pieces of this type should not be played too heavily, especially in the accompaniment, but rather lightly and with delicacy.

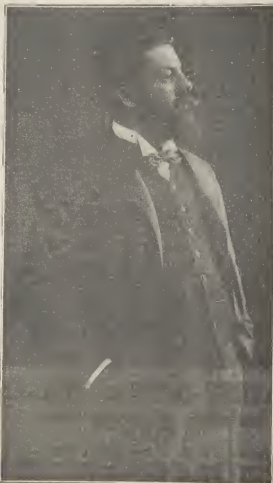
## REVERIE—R. WOLFF.

As a writer of modern teaching pieces of easy and intermediate grade Bernhard Wolff has been

highly successful. His "Reverie," in addition to its usefulness and pleasing qualities, has real educational value both from the technical and musical standpoints. This is an excellent third grade recital piece.

## LOHENGRIIN (PIPE ORGAN)—R. WAGNER.

The introduction to the third act of "Lohengrin" has long been a favorite number at orchestral concerts. The strong opening theme is both inspiring and uplifting, as is the famous bass melody with its triplet accompaniment. In common with many other instrumental numbers by Wagner, this piece may be played on the organ with excellent effect. It will make a fine recital number, or it may be used as a postlude for festival occasions.



EDUARD POLDINI.

## CONESTOGA—A. GEIBEL.

This number is taken from a very attractive set of second-grade teaching pieces by Mr. Geibel, entitled "With Nimble Feet." They are all characteristic dances. "Conestoga" is an Indian dance with a highly suggestive melody, the accompaniment imitating the monotonous drumming of the tom-tom.

## THE HARMONIOUS BLACKSMITH—(FOUR HANDS)—G. F. HANDEL.

This celebrated air with variations was originally published as "Hand's Fifth Favorite Lesson from his First Suite of Pieces." The title "Harmonious Blacksmith" was attached to it later. Several quaint stories are told as to how it acquired this latter title, but none are well authenticated. In fact, there is doubt as to the origin of the theme itself, although the variations are unquestionably Handel's own. This piece in its original form was a solo for the harpsichord, although it was often played on the organ. It has since been arranged and transcribed in various ways. Among others it makes a very acceptable piano duet, as here given. The great popularity of this piece is probably due largely to the beauty of the theme itself, as well as to the clever manner in which the variations are worked up, each one increasing in interest and elaboration.

## FRAGMENT FROM CONCERTO—W. A. MOZART.

Mozart wrote twenty-five concertos for piano with orchestra; of these the one in D minor has proved one of the most popular, much of this popularity

being due to the lovely slow movement, a fragment of which is here given. The study of this and similar quotations from the classics serves to disseminate a more intimate knowledge of these great works and to add greatly to the interest in them, especially so since opportunities for hearing the concertos are infrequent.

## BARCAROLLE (VIOLIN AND PIANO)—J. OFFENBACH.

Interesting material regarding the "Tales of Hoffmann" from which this *barcarolle* is a popular excerpt, will be found in another department of this number of THE ETUDE. In the opera the *barcarolle* is an ensemble number for solo voices, chorus and orchestra. It sounds well in all arrangements, however, and makes a particularly good violin number. The success of this number appears to be due chiefly to its fascinating, swaying rhythm; the melody and harmonies are extremely simple.

## THE VOCAL NUMBERS.

A new song by Henry Parker is always welcome. His "Abide with Me" should prove one of the most popular solo settings of this well-known text. It is melodious, expressive and dignified.

"Dear" is a song of popular type by the well-known Italian landmaster, Giuseppe Creatore. It is also published as an instrumental number, and as such has been performed by the composer with great success during the past season. It will make a good teaching or encore song.

## EDUARD POLDINI.

EDUARD POLDINI, whose portrait appears on this page, has won a remarkable reputation among lovers of the beautiful in pianoforte playing, although only a very few of his pianoforte compositions have been heard. Poldini was born in Budapest June 13, 1859. He graduated from the National Conservatory of the Hungarian capital with high honors. Upon the advice of Brahms he went to study with Mendelssohn in Vienna. This was followed by other years of study in France and Germany. After this he removed to Switzerland and has lived for the most part in the land of ice-crowns, lakes and gorgeous lakes. With the exception of a few chorals, songs, etc., Poldini's works best known in America are almost exclusively exquisite gems for the piano. There is a charm and individuality about the works of Poldini which has engaged the attention of Godsky, Grünfeld, Leuchter, Rosenthal, Sauer, Carrozzini, Mrs. Bloomfield-Zeiler. Poldini's operettas have found favor in Europe. Among them are *Nordlicht, Im Garten, Der liebe Augustin* (Ballet), *Carlouche, Der Vagabond and the Princess, Die Guten Alten Zeiten, The Fairy Tale Singerspiel*, for young folks, *Dornröschen, Aschenbrödel and Die Knusperhexe*. His best known pianoforte pieces are *The Dancing Doll, Marche Mignonne, Valse Serenade and The Music Box*. The *Valse Charmèse*, published for the first time in this issue of THE ETUDE, is characteristic of the individuality and delicate finish marking all of the Poldini piano pieces. Originality in style and treatment are rarely so beautifully combined with simplicity and charm.

## THE CHRISTMAS ETUDE.

As in past years the Christmas ETUDE has been planned a special gift issue. Never before, however, have we been able to offer so many exceptional features. The international eminence of such contributors as Mme. Clélie Chaminade, Herr Eugen d'Alberty, Frederic Corde, Mr. Dalton-Baker, as well as other notable features will naturally create an unusual demand for this issue. Consequently we earnestly request our friends who intend to send copies of this issue to music lovers as a Christmas gift, to inform their dealers as far in advance as possible just how many copies they will require.

CONESTOGA  
INDIAN DANCE

ADAM GEIBEL.

Allegro vivace M.M. ♩ = 120

mf

last time to Coda

f

p

♩ CODA (last time only)

f

p

atempo

poco rit.

mf

dim.

1

5 3 4

mp

1 2

5 3 4

dim.

poco rit.

D.C.



# THE ETUDE

VALSE CHARMEUSE

ED. POLDINI, Op. 48, No. 1

Tempo di Valse M.M.  $\text{♩} = 63$

Tempo di Valse M.M.  $\text{♩} = 68$

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*molto espress.*

This page of musical notation contains ten staves of music, likely for a piano. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features various musical symbols, including notes, rests, and dynamic markings such as *dim.*, *cresc.*, *mf*, *p*, and *ff*. The notation is arranged in a standard format with a treble and bass staff for each system. The music appears to be a single melodic line with harmonic accompaniment, possibly for a solo piano or a small ensemble. The notation is clear and legible, with a focus on the melodic and harmonic structure of the piece.



## THE HARMONIOUS BLACKSMITH

SECONDO

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

Air.

M.M. ♩ = 100

Var. 1.

Var. 2.

M.M. ♩ = 112

Var. 3.

## THE HARMONIOUS BLACKSMITH

PRIMO

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

Air.

M.M. ♩ = 100

Var. 1.

M.M. ♩ = 112

Var. 3.



## THE ETUDE

## SECONDO

7

*f* *mf* *cresc.* *f* Repeat *p*

Var.4

*f* *mf* *cresc.* *f* Repeat *p*

M.M. = 132

Var.5

*f* Repeat *p*

*f* *mf* *cresc.* *f* Repeat *p* to *cresc.*

## THE ETUDE

## PRIMO

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*f* *mf* *cresc.* *f* Repeat *p*

Var.4

*f* *mf* *cresc.* *f* Repeat *p*

M.M. = 132

Var.5

*f* Repeat *p*

*f* *mf* *cresc.* *f* Repeat *p* to *cresc.*



# THE ETUDE DREAMS

Edited and Fingered by  
MAURITS LEEFSON

RICHARD WAGNER

**Moderato molto**

*pp*

*l.h.*

*sempre cresc.*

*decreso.*

Say, oh say what won-drous dream - ings keep my in-most-soul re-volv - ing,

*molto piano l'accompanimento*

that they not like emp - ty gleam - ings into noth-ing are dis-solv-ing? Dream ings, that with

ev - ry hour, ev - ry day in bright-ness grow, and with their co-lea-tial pow - er sweet - ly through the bo - som flow?

*poco appassionato*

Dream - ings, that like rays of splendour fill the bo-som ne-ver wav-ing, last-ing im-age thereto ren - der. All for-get-ting.

*poco animato*

one retain - ing! Dream - ings, like the sun that kisses from the snow the buds now-born, that to strange and unknown blisses they are

*a tempo*

*accel.*

*pp poco animato*

# THE ETUDE

greet-ed by the morn; that ex - pand they may and blos - som, dream - ing spend their o-dours suave,

*meno mosso e dim.*

*sempre decresc.*

*dolce.*

gent - ly die up - on thy bo - som and then van-ish in the grave.

*p*

*l.h.*

*morendo*

*molto cresc.*

*decresc. poco a poco*

*p*

Edited by ROBT. GOLDBECK

# AT EVENING

I.J. PADEREWSKI, Op. 10 No. 1

Andantino quasi Allegretto M.M.  $\text{♩} = 80$  AU SOIR

*a tempo*

*rit.*

*un poco piu moto e rubato*

*dolce.*

*con forza*

*pp rall.*

*rit.*

*a tempo*



# THE ETUDE

Tempo I.

*p*

*animato*

*mf*

*poco rit.*

*f* *risoluto*

*f*

*mf*

*pp* *un poco piu mosso*

*sempre leg*

*con forza* *rit.* *piu lento* *rit.* *a tempo* *rit.*

Tempo I.

*pp*

*animato*

*molto cres.*

*f* *risoluto* *f* *pe rit.* *piu lento e pp*

*catalano* *rit.* *pp* *morando* *ppp*

8

THE ETUDE  
BELL RINGING  
KLOCKRINGNING

## BELL RINGING

## KLOCKRINGNING

W. PETERSON-BERGER

Andante M.M. ♩ = 72

W. PETERSON-BERGER

*ppia melodia ben legato*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mf*

*cresc.*

*ff*

*decresc.*

*mf*

*pp*

*p*

*pp*

*ppp*



## VALSE CHEVALERESQUE

L.J. OSCAR FONTAINE, Op. 97

Allegro M.M.  $\text{♩} = 84$ 

mf

p

pp

f

ff

cresc.

Tempo L.

Piu vivo

strigendo

cresc. ed accel.

3 a tempo

4

5

6

7

8

9

10

11

12

CODA

3 a tempo

4

5

6

7

8

9

10

11

12

allargando

mf

f

ff

pp

Piu lento

ff

accel.

mf

p

pp

f

ff

cresc.

Tempo L.

Piu lento

strigendo

cresc. ed accel.

3 a tempo

4

5

6

7

8

9

10

11

12

CODA

3 a tempo

4

5

6

7

8

9

10

11

12

allargando

mf

f

ff

pp

## THE LITTLE MARCHIONESS

GAVOTTE

PAUL WACHS

Allegretto M.M.  $\text{♩} = 126$ 

mf

p

pp

f

ff

cresc.

Tempo L.

Piu lento

strigendo

cresc. ed accel.

3 a tempo

4

5

6

7

8

9

10

11

12

CODA

3 a tempo

4

5

6

7

8

9

10

11

12

allargando

mf

f

ff

pp



## THE ETUDE

*p subito*

*leggero* *Leger*

*last time to Coda*

**CODA**

*Cantabile e ben legato*

*p sempre leggeramento*

*poco rit.*

## THE ETUDE

## FROLICS

A TONE FANCY

M. GREENWALD

*Moderato M.M. 108*

*poco a poco cresc.*

*Cantabile*

*D.S.*



## THE ETUDE

# LOHENGRIN

## INTRODUCTION TO ACT III

RICHARD WAGNER

Great: Full, without Trumpets & mixtures  
Swell: Full, Coupled to Great.  
Choir: Full, Coupled to Swell.  
Pedal: Full, without Reeds.

Edited by  
RALPH KINDER

Allegro molto M. M. - 152

MANUAL

PEDAL

## THE ETUDE



## THE ETUDE

REVERIE  
TRÄUMEREI

BERNHARD WOLFF, Op. 58, No. 7.

Con espressione M.M.  $\text{♩} = 72$ 

last time to Coda

CODA

*molto rit.* *pp*

*dim.*

*pp*

*D.C.*

## THE ETUDE

## BARCAROLLE

from Les Contes D'Hoffmann  
(TALES OF HOFFMANN)

JACQUES OFFENBACH

Edited by F. E. HAHN

Moderato M.M.  $\text{♩} = 44$ 

Sul G.

Sul D.

*poco più mosso*

*reses*

*a tempo*

*rit.*

*p a tempo*



## THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes sections labeled 'Sul A', 'W.B.', 'Sul D.', and 'Sul G.'. The tempo is marked 'Andante M. M. ♩ = 60'.

Lyrics by ROB. F SEAR

Andante M. M. ♩ = 60

Music by GIUSEPPE CREATORF

Musical score for 'DEAR' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *ff*, *p*, and *My II*. The tempo is marked 'Andante M. M. ♩ = 60'.

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## THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes sections labeled 'Sul A', 'W.B.', 'Sul D.', and 'Sul G.'. The tempo is marked 'Andante M. M. ♩ = 60'.

Chorus

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes sections labeled 'Sul A', 'W.B.', 'Sul D.', and 'Sul G.'. The tempo is marked 'Andante M. M. ♩ = 60'.

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes sections labeled 'Sul A', 'W.B.', 'Sul D.', and 'Sul G.'. The tempo is marked 'Andante M. M. ♩ = 60'.



Andante con espressione

*dolce* *l.h.* *l.h.* *l.h.* *l.h.*

*mf* *rall.* *p* *sostenuto*

A-bide with me, fast falls the ev-en-tide;

The darkness deep-ens, Lord with me a-bide. When oth-er help-ers fail and comforts flee,

*cresc.* *dim.* *cresc.* *dim.*

Help of the help-less, O a-bide with me.— *p* *poco rit. atempo*

*p* *sost.* *p*

Swift to its close ebbs out life's lit-tle day: Earth's joys grow dim, its

*sostenuto*

glo-ries pass a-way; Change and de-cay in all a-round I see;

*cresc.* *cresc.*

*p*

O thou who changest not a - bide with me.

*f* Più mosso

I need Thy presence

*ten.*

*mf*

*f* agitato

*con Ped.*

*cresc.*

*p*

ev'ry passing hour: What but Thy grace can foil the tempter's power? Who like Thy-self my

*cresc.*

*ff*

*rit.*

*dim.*

guide and stay can be? Through cloud and sun-shine O, a-bide with me.

*cresc.*

*ff*

*rit.*

*dim.*

*p*

*rall.*

*Tempo I.*

*cresc.*

Hold thou Thy cross be-fore my closing eyes; Shine thro' the gloom, and point me to the skies; Heaven's morning breaks, and

*f* grandioso

*cresc.*

*molto cresc.*

*rit.*

*p* rall.

earth's vain shadows flee; In life, in death, O Lord, a - bide with me. A-bide with me.

*sempre marcato*

*rit.*

*ff*

*p*

*dim. e rall.*

*pp*



# FRAGMENT FROM CONCERTO IN D MINOR

## ROMANZA

### W. A. MOZART

Andante M.M.  $\text{♩} = 72$

a)

## A DAY IN THE FOREST.

An Autumn Recital.

BY AMY G. STENVALL.

(The teacher reads the text or has the pupil who is to play the following piece, learns the text preceding the piece and recites it.)

THERE is an indescribable something in the very air which thrills everyone at the thought of spending a day in the woods. Old Mother Nature bewitches us. The hot, dusty road is not a dull, weary way that day. How keen the hearth and the delights of the wassail. Whether riding or afoot, there is pleasure and charm everywhere in "Going to the Woods."

## Going to the Woods—EGERLING.

The sun floods the earth with the bright smiles. The forest, still and mysterious, stretches as far as eye can reach. Gently the soft leaves play among the tree-tops. Golden patches of sunshine fleck the cool, shady depths within. Upon the air comes whispering voices, whose spell there is no resisting. In them are the magic and charm of the woodland. "Come, come," whisper the voices, "there are no pleasures like mine." Through the "Entrance to the Forest," the never-ending beauties of the "Forest Scenes" invite us.

## Entered to the Forest (From Forest Scenes)—SCHUMANN.

"Follow me, follow me," a rippling, bubbling voice calls as you enter. Turning, the sparkling "Forest Brook" flashes a smiling welcome. Never stopping, never changing, winding in and out among the trees, now gurgling in the shadow, now glancing in the sunlight, the "Woodland Brooklet" leads further within.

## Woodland Brooklet—GENSCHALS.

From a bubbling spring, ascending a mossy slope, through the tall grass, now in the shade, now in the sun, a path leads to a lonely cottage hid among the trees. With a swinging stride, a youth, fair of face and strong of limb, hastens to the open door. Within an aged grandmother sits, waiting with a glad welcome for his "Mountaineer's Call."

## Hunter's Call—BORN.

Borne upon the gentle breeze comes a fragrance which there is no mistaking. Somewhere blooms the lovely rose. Like an invisible thread, the scent guides to a lonely dell. With such a setting Mother Nature has dealt a lavish hand. Clambering over fallen trees, trailing on the ground, twining in and out among the grasses everywhere is exquisite profusion. Master artists lend a hand to make such perfection. Tinted with a delicate touch of the sunbeam, kissed by the soft winds till overflowing with sweetness, earth and heaven richly gave to this glorious creation. Of all the loveliness that grows, the Queen is the rose—"Rose Petals."

## Ideas for Fall Club Work with Young Folks' Musical Clubs

## Mountaineer's Call—SPALDING.

Resting for a moment by the brookside, there comes a gay company. It is the airy, graceful butterflies stopping for a dainty sip. Then, rising on fluttering wings, they beckon to a merry race. Here and there, turning, twisting everywhere, is the eager chase of the butterflies. Oh! dainty little fellow, we knew you would at last seek the woodland beauties. He, the gallant, in black and gold, comes to woo the modest violet. Never a lovelier sight than the "Flight of the Butterflies."

## Flight of the Butterflies—WATSON.

Did you ever listen to the Brook, as it goes singing through a shady valley? Come and rest awhile on the soft velvet carpet, while it chants its little lay. It sings of springs, as clear as crystal, cold as ice, of bees and birds, grasses and flowers, of tiny falls and limpid pools, where little fishes like to play. Of sun and stars, of all the beauties of earth and sky, "Softly Sings the Brooklet."

## Softly Sings the Brooklet—WENZEL.

On a clear summer day what content to be looking up toward the sky and see the winds and leaves at play. Graceful of motion and musical of sound are the "Fluttering Leaves."

## Fluttering Leaves—FRANKLIN.

After wandering about for a while, no stranger sight was found than that of a man sitting in a clearing, with a large hawk resting on his arm. Clad in fanciful hunting suit, he looked like a man of medieval days when this sport was at its height. Tiny specks dot the blue overhead. Like a flash, the bird is off, rising swiftly to meet the prey and dashing speedily here and there, a shriek, and victor and vanquished fall at the "Hunter's Call."

## Hunter's Call—BORN.

Borne upon the gentle breeze comes a fragrance which there is no mistaking. Somewhere blooms the lovely rose. Like an invisible thread, the scent guides to a lonely dell. With such a setting Mother Nature has dealt a lavish hand. Clambering over fallen trees, trailing on the ground, twining in and out among the grasses everywhere is exquisite profusion. Master artists lend a hand to make such perfection. Tinted with a delicate touch of the sunbeam, kissed by the soft winds till overflowing with sweetness, earth and heaven richly gave to this glorious creation. Of all the loveliness that grows, the Queen is the rose—"Rose Petals."

## Rose Petals—LAWSON.

Shadows lengthen; over the Earth spreads a dusky veil. Only towards the West rays streaks of light peep through the trees. The intense quietness of late afternoon is no more. The birds pour forth their vesper hymn. All the myriads of living creatures are busy preparing for the night. Familiar sounds take weird shapes, well-known sounds startle. The mystery of the woods has begun. Look, there flashes an old flame. It is an unfortunate wayfarer who falls under the spell of the "Will o' the Wisp."

## The Will o' the Wisp—JUNGMANN.

Yonder over the hilltop is a ruddy glow. It is like the fall moon rising on a misty night. Coming nearer, one looks down into the sheltered hollow, where a band of gypsies have made their camp. The intense blackness without, the great fire within, the grotesque shapes in the shadows, the startling distinctness of those in the light make most fantastic pictures. Scattered about in groups sit the dark-headed men, smoking and talking. The women are busy with their evening tasks. Children, brown from the sun and graceful of movement, sit in and out in their romp. Wild and free is the life in a "Camp of Gypsies."

## DUTY—Camp of Gypsies—BEHR.

Always graceful are the steps of the Gypsies. Overhead is the Harvest moon, underneath the velvet turf. From the zither comes the music as fanciful as the people. Motion and music are one in the "Valse Caprice."

## Valse Caprice—ATHEARTON.

A pause in the dance, the music stops; the fire is out. Overhead the stars, all around is night. Ended is the day in the Forest.

A large musician with a large violin, cello, backed a lansom. "Drive me to King's Hall," he said. When, after a hard tussle, he had wedged himself and his instrument into the limited area of the cab, the driver cracked his whip and drove off. They reached the hall. The musician alighted and took out a shilling. "What's this?" demanded the driver. "Your legal fare," said the musician. "Yes, I know it's my legal fare for carrying you," retorted the jehu, with a direful glance at the bulky instrument, "but what about that there flute?"—London Tit-Bits.

## "THE TIED GATE."

A Recital Game for Club Use.

BY J. SHIPLEY WATSON.

(In place of the italic words write out the equivalent in musical signs.)

Bess, hold that gate open!" said Kate, talking as fast as possible. "It's tied," answered Bess, slowly, "I don't care if it is!" snapped off Kate in a loud voice.

Kate had a high soprano voice, very sweet and very, very soft. One naturally fell in love with Kate. She was pretty enough to turn her head, and "sweet" enough to work havoc in the whole neighborhood.

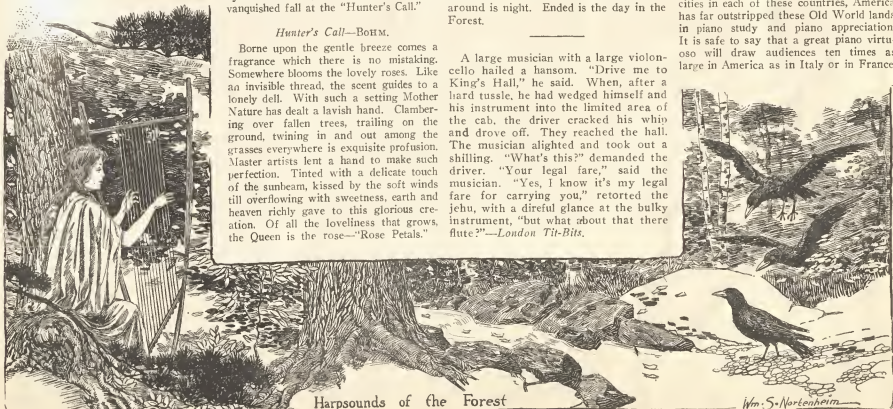
She could sing the lightest songs and trill the fastest, softest trill. She was in time for all the fun, and little by little she became the pet of the town. But that morning Kate was not very sweet and her voice was not very soft. She was angry and spoke more slowly, accenting her words. "Hold that gate open!" "But it's tied," repeated Bess, viciously, and she rolled her bright eyes with expression.

"Well, our friendship will end right here if you don't untie it. You needn't try to bar me out; it's a base thing to do!"

Bess saw it was no use, so she pushed the gate open with a sudden bang and, running as fast as possible, reached the front step. Taking a step and a half at a time, she rushed into the house, striking Major See and hanging the door so loud that a vase fell with a crash to the floor, and Bess, tripping over the rug, measured her length upon the floor. She had to rest a long time after the tied gate episode.

## A PERTINENT COMPARISON.

Few Americans know that the greatest virtuoso can find an audience of music lovers in America which does not exist in either Italy or France. This is particularly the case with pianists. Dr. Oscar Bie says in his monumental *History of the Pianoforte*: "To-day a tour in America is almost a matter of course in the life of every virtuoso. Countries like France and Italy are shut off from a great international intercourse of this kind, since their concert life, and especially their cultivation of the piano has never unfolded itself." Outside of a few leading cities in each of these countries, America has far outstripped these Old World lands in piano study and piano appreciation. It is safe to say that a great piano virtuoso will draw audiences ten times as large in America as in Italy or in France.



Harpsichords of the Forest

Wm. S. Northen



MENDELSSOHN is a great landscape painter and his palette has a richness that is unequalled. No one transposes the external beauty of things into music as he does. He is able, conscientious and clever. Yet in spite of all these gifts he fails to move us to the depths of the soul.—*Richard Wagner.*







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Max Reger is thought by many to be the

BY OSCAR GAUER

Surely every organ student is familiar with his splendid sonatas. As organs pieces they are decidedly *sui generis*. True, they have in the past been purchased somewhat into the background by Rheinberger's and by Guilman's organs, and, though there is at the present time a somewhat more noticeable output of organ music written, some of it, in what (for want of better terms) may be described as "modern" style, tonality, with finely melodic and uncertain repetition, Mendelssohn's organ works are still the mainstay of a modern organist's *répertoire*. Doubtless, when the modern organist wanders lonely and aimlessly through the *répertoire* arid and dry transitional material put forward by modern writers, he will find it refreshing to turn once again to the

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BY OSCAR GAUER

na Five." The last variation (marked *allegro molto*) of Sonata Six might be regarded as an example of Mendelssohn's brilliant extempore style of organ performance, to which the comparative *thinness* of the writing is well suited. It is also, as well as the first in the First Prelude in C minor, a variation having a living pattern of Mendelssohn's style of improvisation, for which he was so famous in his day. As for the fugue that follows that prelude (also in C minor) written in twelve-eight time, this fine work seems, in the opinion of the present writer, to have been written by Mendelssohn on the model of the fugue in the First Prelude in G major, which it closely resembles, both in its general effect and the remarkable fluency of the polyphony.—*Musical Opinion*

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Wbr. L. Little Soldier	49 1897
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